

Printing the senses of the seasons:
Developing an Art-related Tourism Service Connected to Local Identity

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Abstract

This research explores the development of an art-based tourism service connected to the local identity of the residents of Rovaniemi. The practical part of this research is part of the TaPaMa project, which aims to develop art and cultural tourism and services in Finnish Lapland. The project was conducted in collaboration between the University of Lapland and the Artists Association of Lapland. The stakeholders are the museums and art galleries in Finnish Lapland. This research was conducted in the Galleria Napa in Rovaniemi, one of the stakeholders of the TaPaMa project.

This research has three main purposes; first, to explore the role of natural phenomena as part of the local identity of the residents of Rovaniemi; second, to examine how to collect data on the sense of natural phenomena, which could be connected to local identity; third, to develop an art-related tourism service on the basis of the attained data. The research strategy is art-based action research and the main methods of data collection are documentation of the process by taking notes and photos, observation and a participant survey at two different workshops, which I conducted.

The outcome of this research is a model for an eco-printing workshop in an art gallery as well as mapping of the potency of specific natural phenomena as part of the local identity of the residents of Rovaniemi. The results stress the significance of local residents' involvement and the dialogues with all the stakeholders in the developing processes of cultural services. The research results are beneficial and helpful for communities and me personally. On a community level, these results aim to encourage the service providers, local artists, and crafters to develop art-related tourism service in the future. The results also contribute to one example to define part of local identity in the current society, where

the interactivity between people and culture are promoted. On a personal level, the results are helpful for me to develop knowledge and skills as an artist-designer and a researcher.

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1. Introduction

The current globalised society brings us close to other countries and cultures. The development of technology and transportation promotes intercultural communication and interaction across national borders. Tourism enables people to experience and explore other cultures easily. At the same time, it causes environmental damages and makes local cultures vulnerable in the destination place. How can we continue this interaction without hurting the culture and the environment? Also, the increase of the interaction across borders makes the definition of local identity complicated. Are all the residents proud of the tourism services and do they think those services reflect their own culture? Who is involved in developing these services? Sustainable and creative tourism would be required for both the new-experience explorers and the inhabitants who are longing for encounters with new people while protecting their culture and environment. In this study, I will examine how to develop an art-related tourism service connected to local identity.

Identity is a term used when demonstrating a person's belief, nationality, characteristics, roots and appearance. Usually, when discussing identity, its roots are cited as the main topic. However, does the environment affect it? The concept of place identity demonstrates that identity is an assemblage of various perspectives of a person. Identity is not simple (Grey & O'Toole, 2020, p. 208). Thus, where someone feels the sense of belonging can be part of the identity (Grey & O'Toole, 2020, p. 206). Regarding tourism, the terms such as local identity and local-culture experience are applied to discussion on attracting tourists.

Rovaniemi, where I carried out this research, is famous for Santa Claus, Northern lights, and other winter activities. As in the 2019 Rovaniemi city census, approximately 63,000 people live here (Rovaniemen Kaupunki, n.d.), and the location is on the Arctic Circle, Finland. Every year, about 500,000 tourists come to Rovaniemi, and 60 % are from foreign countries (City of Rovaniemi, n.d.). Thus, the tourism industry contributes to the local economy. In fact, 84 % of residents work in the service sector in 2015 (City of Rovaniemi, n.d.).

Nevertheless, some tourism activities are not welcomed by the local people. In my research, I refer to the local people and residents as synonymously. Since I moved to Rovaniemi in 2019, I have heard that some tourism services, such as the husky safaris and igloo accommodation, are not from Lapland but from Alaska and Greenland. Regarding tourism development, in Lapland, the problem such as environmental sustainability and cultural sensitivity have been widely discussed (Huhmarniemi, Kugapi, Miettinen, & Laivamaa. in press). According to the theory of sustainable tourism, these services would not continue for a long time because the cooperation of the local people is necessary to sustain the service (Piekaz & Callanan, 2013, p. 160–161). To strengthen the relationship between the local people and the tourism industry, the services in which the local people can be involved would provoke a sense of belonging in the residents. Moreover, more people are involved in developing tourism services, which could vitalise the city. The tourism industry is vulnerable, especially in an extraordinary situation such as a pandemic. Thus, the service, which fascinates both tourists and residents, could also benefit the service providers.

Regarding local identity, there are numerous approaches to investigate it. The physical and cultural environment in which people live is significant for their local identity if they feel a sense of belonging to the place. In addition to that, Lapland is a place where nature has a strong connection with the people's lifestyle. Therefore, in this research, I will focus on how the local people in Rovaniemi feel or recognise their seasons and the natural phenomena. The following experience is the reason why. I am from Japan, where the four seasons are very distinct. For example, when I see and smell the cherry blossom, it is the beginning of spring. We have a rainy season called *Tsuyu* between spring and summer. If I smell the wet ground during that time, it makes me feel the beginning of summer and excited. At the end of the summer, we can hear a specific insect's crying in the evening. It makes me nostalgic every year. Not only that, many plants, animals, and other natural phenomena enable us to recognise which season we are standing at the moment.

When I saw the melting ice of a river in Rovaniemi last April, it brought me discomfort. I could recognise the phenomenon itself, and it means it is getting warm. My question, yet, as if it is the beginning or the end of spring. Furthermore, it was too different from the spring I had experienced in my life. Thus, it also made me feel like my graven spring disappeared, and I skipped one season. This experience led me to the question of how the local people in Rovaniemi recognise season changing. The sense of the seasons might strongly connect to the local identity, especially in areas surrounded by nature.

In terms of developing a tourism service belonging to the residents, the concept of community art came to mind at first. There are many practical cases of community art in local communities around the world. Through my investigation, I realised that involving

the local people as decision makers and active participants in the community art project results in substantial success. One of the critical facts of community art is local identity (Crehan, 2011; Daws, 2008; Jokela, 2013). The outcomes of community art projects, which the residents can be proud of or feel sympathy for, can benefit generations to come. Thus, it would be one possibility to combine tourism into such community art. It also enables us to establish a sustainable art-related service for both people. Therefore, in this study, I will examine how to develop an art-related service connected to the local identity of the residents of Rovaniemi.

This study consists of two parts, one is theoretical and the other artistic element. I implemented the artistic part as part of the TaPaMa project, which aims to develop art and cultural tourism and services in Finnish Lapland. It is a co-funded project by the EU and the Finnish state. Timo Jokela is the principal and the investigator of the project. The project collaborates with the University of Lapland and the Artists Association of Lapland. The stakeholders are as follows; Rovaniemi art museum (Korundi), Kemi art museum, Kakslauttanen Art Gallery, Särestöniemi Museum, Karilan Navettagalleria, and the Galleria Napa hosted by the Artists Association of Lapland. I designed and carried out two different workshops as a designer and researcher at the Galleria Napa in this project.

This study has been conducted by applying the service design method based on community art theories. The entire process of this research will follow the art-based action research strategy. This cyclical research process enabled me to collect superficial information, giving me a deep and valuable source. For instance, a narrative in the community and personal memory (Jokela & Huhmarniemi, 2018, p. 9–10).

This study attempts to develop an art-related tourism service connected to the local identity of the residents of Rovaniemi, Finnish Lapland. On the social level, this study aims to show an example to design culturally sustainable service. Furthermore, it could contribute to regional development. On a personal level, I would like to improve my knowledge and skills as a researcher through this research process.

This study starts from the introduction, this chapter. It aims to introduce the research topic and the outline of this study. Next, Chapter 2 will clarify the background of this research. First, it demonstrates the location and the project, where I conducted this study. Then, I will define the meaning of local identity in this research. It follows chapter 3, in which will demonstrate certain critical concepts related to this study, such as community art, cultural sustainability, creative tourism, and sustainable tourism. It discusses why these theories are vital to developing an art-related service in the local area. Chapter 4 will clarify my research methodology from the research strategy to the methods and the aim. Chapter 5 introduces the practical part, the two workshops at the Galleria Napa. It describes the process and demonstrates the findings from the process. In Chapter 6 will discuss my research topics, as if natural phenomena can be part of the local identity of the residents of Rovaniemi and if it also works to develop an art-related service for tourism. The discussion is based on written and visual data, which I collected from the workshops and literature review. Chapter 7 concludes this study and mentions the prospective research steps.

2. Contexts

2.1. Rovaniemi and TaPaMa project

Rovaniemi is the capital of Finnish Lapland. The population is approximately 63,000 as of 2019 (Rovaniemen Kaupunki, n.d.), and the location is on the Arctic Circle. The city is famous for the home of Santa Claus. Approximately 500,000 tourists visit the place every year, and 60 % are from foreign countries (City of Rovaniemi, n.d.). City of Rovaniemi also reports that 84 % of residents work in the service sector as in 2015 (n.d.). Thus, the connection between tourism and the local people is considerably strong. The tourists' main activities are going to Santa Claus village, seeing northern lights, reindeer and husky rides, snowmobiling, and other winter sports (Visit Rovaniemi, n.d.).

I moved to Rovaniemi in 2019 to study at the University of Lapland. Before I arrived here, I only knew about Rovaniemi, where is famous for Santa Claus.

However, through life in this place, I was fascinated by the nature more than the tourism activities. Also, I noticed the residents, whom I met, do not welcome some tourism services. Huhmarniemi et al. (in press) point out that regarding tourism development, in Lapland, the people have many issues to discuss, such as environmental sustainability and cultural sensitivity. Some current tourism services ignore the authentic traditions. They are created based on the imaginary north, which disregards the area's actual culture and stereotypes in an empty and cold landscape. For example, the husky and the igloo are not initially from Lapland: Alaska and Greenland. Such services would be hard to attract the visitors

for a long time because they can also experience other places in the world. Thus, Rovaniemi is necessary to find other attractions to fascinate the tourists.

TaPaMa is a project for art-based tourism service. It aims to develop new art-based tourism services in Finnish Lapland, in particular summertime. The project collaborates with art galleries and museums located in Finnish Lapland to develop a new service together. The selected artists, partner museums and galleries, teachers and students from the University of Lapland work together. The partner institutions' location is in Finnish Lapland. Some of them are surrounded by nature, and others are in cities. Some galleries and museums expect to expand their customers to international tourists. Others want to develop new services to attract their customers.

I joined this project as a student from the Arctic Art and Design programme at the University of Lapland. Thus, my research topic is strongly connected with the project aims.

2.2. Local identity and place identity

When asked what your identity is, people tend to consider what kind of group they belong to, such as nationality, religion, and language. Identity is not simple. Describing your identity answers eventually the question “who am I?”. Each person has a different background, and the assemblage of all the aspects of the person form an identity. It also can motivate people to make an action, decision, and interaction (Grey and O’Toole, 2020, p. 208). Then, can a place be part of

identity? Usually, people attempt to find their identity from their roots, where they are from, and their language. However, where they currently live, a place also influences their daily thoughts and feelings, which shape their identity. Daniels, Baldacchino, and Vodden (2015) mention that in contemporary cultural theory, identities are “more fluid, boundless, and indeed performative in nature” (p. 26) rather than rooted.

A concept called place identity that a person’s affinity to a physically findable location gives a purpose to life and belongingness to the person (Grey and O’Toole, 2020, p. 206). Since the late 1970s, the term place identity has been used. Physical environment influences a substructure of self-identity as well as gender and social class. This concept is discussed in two different contexts; the one is about memory, thought, value, and setting. The other is about the correlation among different environments such as home and school (Hauge, 2007, p. 46).

Place identity gets criticised because of the possibility of ignoring the importance of place in other identity groups such as class and gender (Grey and O’Toole, 2020, p. 209). However, as mentioned above, identity is an accumulation of various aspects in one person. Thus, a place can consist part of identity. Daniels et al. (2015) also demonstrate that our daily habits, such as eating, sleeping, relaxing, and celebrating an event, form our identity. “Place identity, in this way, also can be viewed from the lens of individual/landscape co-production, and as an interconnected, intermeshed knot, where individual components cannot (or perhaps, should not) be treated in isolation (p. 29).”

Thus, in the theory of place identity, the environment, which is connected to a person's memory and daily life, can consist of part of the identity.

Local identity is a vague and enormous concept discussed in various disciplines. McCarthy (2006) demonstrates that it is "socially constructed, produced and reproduced as a communicative process" (p. 246). When discussing it, it is necessary to distinguish from the region's image. Image is a pile of impressions about the place, but identity is the place's backgrounds and elements, which make certain uniqueness of the place. (McCarthy, 2006, p. 245).

Peng, Strijker, and Wu (2020) discuss the meanings and roles of place identity in their article. The authors explored them by analysing various discipline's articles about this issue with a scientometric tool and then discussing with academic articles. They demonstrate the main meanings of place identity can be divided into four categories: people's external looks and internal thoughts, place's external looks and internal thoughts. For example, place's internal thoughts imply individual and collective perception about the place, such as place boundary in mind, representative elements of a place in mind, place marketing, and discourse about a place (Peng et al., 2020, p. 16). The element of local identity, a place's distinctiveness by the history and other elements, could include in this category. In fact, the authors also point out that certain preferences and inner connection to a place would have a connection with the community's solidarity, organised participation, and regional development (Peng et al., 2020, p. 13).

Therefore, local identity is difficult to define. However, it implies the place's

backgrounds and elements, which give particular uniqueness of the place. Place identity has numerous meanings, but it includes the place's inherent characteristics. In addition to that, one of the roles of place identity is to unite the community and to contribute to community development. Thus, it could be part of local identity as well as part of personal identity.

Moreover, Lapland is a place where the environment affects people's daily life. Stephen (2018, p. 223) argues that the extreme light strongly relates to the lifestyle in the Arctic regions, such as the short term of growing season and the sparse population. Huhmarniemi et al. (in press) also demonstrate that nature has a strong connection with the culture in the Arctic.

Jiménez-Medina, Artal-Tur, and Sánchez-Casado (2021, p. 8) argue that place identity is "the result of interactions between human beings, a specific physical space, and the social and cultural environments related to the space". In this context, Lapland's natural environment also could be part of place identity because it is strongly connected to the residents' lifestyle.

Simple local identity does not exist, as it is impossible to easily define universal (Daniels et al., 2015, p. 24). In particular, as already mentioned, Rovaniemi in Lapland is a place in which there are various people with indigenous, international, or other backgrounds people living together.

However, the concept of place identity enables to involve anyone who has a sense of belonging to Rovaniemi, Lapland. The meanings are diverse, but one of the meanings of place identity is a collective perception of the place. Moreover, one

of the roles of place identity is to contribute to community development. Thus, it means that place identity also has a function as local identity. In addition to that, the interaction between the people and cultural environment generates place identity. In Lapland, the natural environment affects the local people's lifestyle deeply. Thus, the natural environment could be part of local identity in Lapland.

Therefore, in this research, I will refer to a concept of place identity to define part of the local identity of the residents of Rovaniemi. Regardless of their origin and religion, those who live in Rovaniemi must have some common thoughts or feelings about their surroundings in particular nature and natural phenomena. I will explore it through my workshop and define it as part of their identity.

3. Theories for service development for a community

3.1. Community art

Sometimes people may think that a museum is the only place to see artworks. In the modernistic period of art, artists study fine art in an academic environment; the school teachers taught them practical skills and beliefs to focus on personal expression, which fits the institution's favourite artwork. Jokela (2013, p. 13) points out that the curriculum of art education in Finland's universities referred to the German Bauhaus school in the early 1930s. Most of the art school's curricula in the world were affected by modernism. It makes art isolated and separated from ordinary people.

The circumstances surrounding arts, however, has been changed during the last few decades. Society noticed other arts roles, such as promoting wellbeing and developing a community (Jokela, 2013, p. 12). These arts conducted outside of a museum is called Applied Visual Arts (AVA). AVA's essential is "commitment to a time and place" (Jokela, 2013, p. 14). Instead of self-expression, the artists require the skills to understand the context and to solve the problems. Jokela (2013, p. 15) demonstrates that the following arts as AVA's example. For example, dialogical art, community art, participatory environmental art, and in general performative art. Some essentials necessary for carrying out AVA also fit employers' demand, seeking creative people. Problem-solving, adaptation, and team working are examples of the essentials. (Coutts, 2013, p. 24). AVA's work is on the basis of a community or a specific environment where an issue lies. Jokela (2013, p. 16) notes that AVA's activity starts from opening up to space and then

involving the people, culture, and society into artwork. In contrast to it, the museum is a white cub, where accentuate an artwork.

When I mention the term arts in this study, I always keep AVA in mind because this research aims to develop an art-related service in a specific area.

According to Crehan (2011), a community art association called Free Form Art Trust in the U.K. states that their core brief is “Make art that speaks to working-class people!” (p. 95). Then it shifted to “Use art to help people solve problems stemming from their built environment!” (p. 95). From the doubt about the high art, which the founders learnt at school, they invoked the activity. For 40 years, the organisation has operated various projects and festivals in different places in the U.K. Referring to the above state, community art distinguishes from the art in the museum or the art gallery. Thus, community art’s essential aspects are the community’s active participation, the artist as a facilitator, and the local identity.

It always discusses the importance of involving the residents in the successful community art project. Art Reflects Project in Rovaniemi is one of the examples to show the significance of residents’ involvement (Levonen-Kantomaa & Korkalo, 2013, p. 128–133). The team members carried out several workshops for the youth with immigrant background for three years since 2010. The main aim of this project was to work with young people. However, it also encouraged people to understand diversity and tolerance at the grassroots level. Besides, it also played the role to expand the perspective of the local artists. This project also increased the dialogue between school and art scene, youth and artists, youth with an

immigration background and local Finnish people, and art scene and art education. Through the teenagers' feedback, the project team found that they supported the youth to settle in their new home, and the workshops strengthened the people's self-esteem. In conclusion, they mention the importance to continue the dialogue to keep the work at its best (Levonen-Kantomaa & Korkalo, 2013, p. 132–133).

Also, it is another critical aspect to consider who the residents are. Free Form organisation handled most of its projects in England. Mainly, they worked for renovating an area where the poor people live. In such a place in England, immigrants usually live, and it is necessary to determine who the target group is appropriate and do not miss them. To make the right decision, Free Form artists researched the targeted area carefully and learned about the place. Their research is usually paperwork and practical work, like walking and interviews in the community. Then they continue the research process by holding workshops or making a proposal to the clients. During such an approach, they involve residents. For example, when they worked with an estate to improve the tenant's experience in Provost, it started with a call from the tenant association, they hold a meeting together. The residents also joined in producing the mural, which the residents designed, one of the main projects to improve the area (Crehan, 2011, p. 111–128).

In a community art project, artists should take the role of a facilitator. It is one of the examples, Slow Down Festival in Huntly by Jacqueline Donachie. It was a festival, which suggests a sustainable approach to transport. She started this project by researching the history of the transportation system in the area. Then it

revealed for her that the current parks were a gathering space for the locals before. In the preparation process, she cooperated with the local companies and schools (Deveron Project, 2009). Thus, Donachie focused on local issues and developed the project with the locals. She carried out the project, but her approach is based on the local context's research and involved the local people as the festival's core members.

When artists involve the local people in a community art project, they have to put them at the centre of the project. Dawes (2008, p. 72–73) argues that the importance of putting the people and culture at the centre when we plan cultural projects. Moreover, such projects would contribute to the development of the community. In her book, Crehan (2011) also discusses the importance of active participants in community art several times. She argues that it is different from that some artists, such as Damien Hirst or Takashi Murakami, employ people to help to make their artworks. She argues that “It is crucial that this appropriation be done in such a way that it allows local people to recognise their contribution and claim ownership” (Crehan, 2011, p. 184).

Community art is not just an artwork or project held in a local area. It encourages the local community or enforces their identity. It also can notify the local issue to the residents or solve it together. Thus, community art has the power to develop the local community. Jokela (2013) also demonstrates that “interartistic forms of collaboration, for example for tourism's even productions, have been developed using community art. Community-artistic activity has played a significant role

also in the art projects that seek to support cultural identity and psycho-social wellbeing carried out in the Sami community in Finland, Norway, Sweden and Russia” (p. 18).

Art is not just a self-expression tool. It also empowers ordinary people and enables them to interact with nature, society, and other issues. In particular, community art is one of the applied visual arts, which requires the community’s involvement in the process. Involved as the project’s core members, the residents can develop the community or solve a problem. They demand an artist as the facilitator in community art.

3.2. Cultural sustainability

Sustainability is an overly popular term in current society. Spindler (2013, p. 9) points out the heavy use and the definition’s ambiguity of the term. He explains that the German forestry industry started using sustainability in their document in the 18th century. Afterwards, the term sustainability was also used in environmental policy and then it was broadened across disciplines. Along with the growing concern of climate change, people also started realising the importance of sustainable development (Spindler, 2013, p. 11–13). Nowadays, numerous associations and NGOs set their mission relating to sustainability. The concept has continued to develop, but the main essence is a well-balanced relationship between environment, economy, and social equality (Spindler, 2013, p. 10, 20).

Regarding Sustainability in Arts and Culture, Huhmarniemi and Jokela (2020)

mention the five different sustainability. The participants and the media discussed the differences in the Arctic Arts Summit 2019 in Rovaniemi.

“(1) global politics and ecological crisis as part of the cultural politics of the Arctic; (2) indigenous and non-indigenous Arctic arts and culture; (3) ‘handmade’ and the material culture of the Arctic; (4) place-making, revitalisation and regional development; (5) economy and sustainability” (p. 604).

In this research, I will focus on, in particular (4), sustainability for regional development. Huhmarniemi and Jokela (2020) argue that revitalisation is “an approach to achieving cultural sustainability” (p. 614). It is essential to understand the backgrounds of history, personal experience, and other sources of the place and construct the new meaning or value, a different process from tracing history. Through the revitalisation, the people seek “how to strengthen vitality and regional development through art and culture” (p. 614). Thus, cultural sustainability requires profound place research and uncovering the new values of the place, which is also necessary for community art.

Furthermore, cultural sustainability covers various disciplines. Huhmarniemi et al. (in press) point out that culture is bound to other sustainability’s topic such as economic, social, and environmental. In addition to that, they indicate other examples, which shows the diverse use of the term. One example is an analysis data that the term cultural sustainability comes up in “the seven storylines: heritage, vitality, economic viability, diversity, locality, eco-cultural resilience,

and eco-cultural civilisation (in press)”. These topics are powerfully relevant to the local-based tourism development and creative tourism (Huhmarniemi et al., in press).

In this research, while developing an art-related service for the tourism, I will consider cultural sustainability, contributing to regional development. To accomplish it, it is critical that researching the place profoundly and giving new value there. Moreover, cultural sustainability is relevant to creative tourism. Thus, I will explore it below.

3.3. Creative tourism

Creative tourism encourages the tourists to experience the local activity and leads them to explore the place deeply. This concept is relevant to cultural sustainability as well as participatory art. The involvement of local people and the dialogue between the participants are also crucial elements in this field.

Creative tourism is a service, which includes some cultural experience. For example, visiting an exhibition or art event is categorised as passive creative tourism. Interactive or participative creative tourism encourages the tourists to interact with the activity and the local people (Huhmarniemi et al., in press). Making a local craft, photographing, and singing together are examples. In their article, Huhmarniemi et al. (in press) focus on the latter creative tourism. They argue that the services should include social interaction, the creative process, and the power balance between the host and the visitors should be equal. For example,

visiting Santa Claus and making a few conversations with him is not enough interactive practice. “The role of creative tourism might be to create more dialogue between the stage and the audience or even re-distribute the power-relations between the host and the guest through collaborative engagement in the act of cultural doing (Huhmarniemi et al., in press)”.

However, the service providers have to realise that if they want to involve the local people as the host into the creative tourism service, the providers need to invite them from the preparing process. Kugapi, Huhmarniemi, and Laivamaa (2020, p. 87) demonstrate that the crafters understand the importance of tourism and seek the opportunity to be involved in it. However, they also want to keep their lifestyle, focusing on their creative activity. That is why the entrepreneurs need to discuss with the crafters and design the service together. Even if the crafters want to organise it by themselves, finding a space and network is another issue discussed in this field (Kugapi et al., 2020, p. 89–90).

The characteristics involving the visitors as the participants and their equal relationship are relevant to participatory art, which is part of applied visual arts. Matarasso (2019) argues that one of participatory art’s strengths is that the participants do not have to have the same aim or purpose of joining a project (p. 82). Everyone has their own motivation or desire to practice an action. It is difficult for everyone to have the same purpose in particular participatory art because usually, it takes place with people from different disciplines. For example, if a participatory art project takes place in a hospital, the participants would be

patients, nurses, other relevant, and organisers. Their purpose, perspective and concerns must be disparate (Matarasso, 2019, p. 83). Thus, the critical part of participatory art is dialogue. The participants start the project from a different point of view. However, as having numerous dialogues with others, they will achieve a specific outcome. Matarasso (2019, p. 83) insists that dialogue is the only way to solve the problem occurring by the people's difference.

In the creative tourism experience, dialogue is a significant element, as mentioned above. The motivation of the participants, the visitors, the host, and the organisers would be different. In particular, nobody knows what the tourists expect from the service until they come to the place. However, through the creative tourism experience, they interact and share a moment. In the process, they will learn from each other, and it might give a satisfaction, which they never expect before the practice.

Huhmarniemi et al. (in press) demonstrate other characteristics of creative tourism, such as enabling the participants to profoundly understand culture and diversity.

3.4. Sustainable tourism

Sustainable tourism is a concept that is used to describe how both the tourists and the people in the destination can benefit each other in terms of the destination's economy, environment, and society. It also needs community involvement to develop the service. Thus, an art-related service connected to local identity could also be a sustainable tourism service if included in the essentials discussed below.

Spindler (2013, p. 26) describes the model of sustainable tourism (Figure1). The framework shapes a house consisting of one weighted pillar, four pillars, and a roof. The bottom of the house is the weighted pillar, which represents the environment. The four pillars supporting the roof are the representation of economy, culture, social, and recreation. Then the roof on the top is sustainable tourism. The four pillars mean the equal importance of each essential (Spindler, 2013, p. 28-29). Thus, he points out that the service provider's short-term benefit is not accepted unless it is not wrong ecologically.

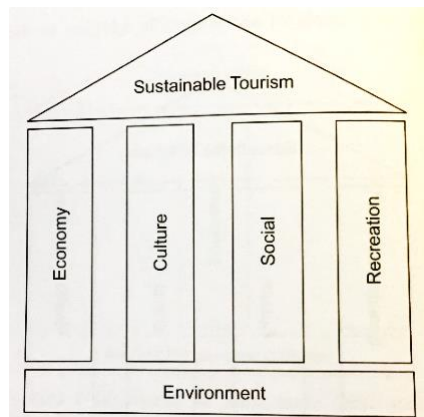


Figure1: Model of Sustainable Tourism (Spindler, 2013, p. 26)

Piekaz and Callanan (2013, p. 160) argue the importance of local politics and community participation in sustainable tourism. The reason why that they have to involve the minority groups or indigenous people in the community in the development, in particular, the tourism service is relevant to them or their culture. Kugapi et al. (2020, p. 81–82) also mention that the local people need to join in planning tourism development when these services come into their culture. Furthermore, Piekaz and Callanan (2013, p. 162–163) demonstrate the local political system to shape tourism outcomes. To identify a tourism service, they argue that the interaction of four factors is necessary. The factors are the type of

tourism development, nature of political systems, community identity and strength, and resilience to disaster (Piekaz & Callanan, 2013, p. 162). They believe that the community can develop sustainable tourism if local politics combine these factors well.

The followings are necessary factors in developing sustainable tourism; the local culture supported by the community members, the care for the environment, and the long-term outlook for the economy. In addition to that, the organisation or politics to interact with all of them is also vital.

The case of developing creative tourism with crafters in Finnish Lapland tells the difficulty to build a sustainable relationship for the service (Kugapi et al., 2020, p. 83–84). The Homemade in Lapland project aims “to research the state of tourism in the creative industry and the potential of adding craft-based services to the market” (Kugapi et al., 2020, p. 83). The researchers conducted fifteen interviews and three service design workshops in Finnish Lapland. Handicraft and design entrepreneurs, tourism DMOs, crafters, and retailers participated in the process. With service design methods, they explored the expectations, challenges, and concerns to develop craft-based tourism in Lapland in the future. As a result, the finding that the crafters understand the importance of tourism is one expectation. In contrast to it, they concern about finding the tourism network and keeping their quality of life. The building of a network between tourism entrepreneurs and crafters would be necessary. Furthermore, shared space for the crafters and the educational programme to develop their skill are also needed, they concluded

(Kugapi et al., 2020, p. 92–93).

This case shows the importance of involving all the stakeholders in the planning process. Otherwise, it would be difficult for the tourism sector and the community member to work together. For example, even if a service provider just offers local people the job, they would not accept it unless it fits their lifestyle. The Homemade Lapland project also revealed the demand for the network to interact with all the factors.

4. Methodology

4.1. Research aim and questions

As already mentioned in the introduction, this study aims to develop an art-related service connected to the local identity of the residents of Rovaniemi. Thus, I will examine the following questions through this research. 1. Can natural phenomena be part of the local identity of the residents of Rovaniemi? 2. How can I collect the data of natural phenomena, which can be connected to the local identity? 3. Does it work to develop a community-based service for tourism?

On a social basis, I attempt to show an example to develop culturally sustainable service in Rovaniemi, Finnish Lapland, involving the local people. Through the research process, I carried out a workshop. The aim was to clarify what kind of natural phenomena affects daily life for the locals in Rovaniemi. Furthermore, how the residents' impressions can transform into a valuable service for tourism is another question. I conducted another workshop, an eco-printing workshop, as a pilot. On a personal basis, this research aims to expand and develop my knowledge and skills as a researcher.

4.2. Research strategy

Based on the art-based action research approach (ABAR), I conducted the whole process of this study.

ABAR is in the qualitative research category because of the characters as the case-specific and developmental research (Jokela & Huhmarniemi, 2018, p. 11). I

chose this research strategy for my study because it is remarkably like a community art process involving the local people as active participants from the beginning of the research. Besides, Jokela and Huhmarniemi (2018) argue that “the promotion of sustainable development by means of research is usually closely linked to the art-based action research strategy. Researchers aim to develop operational methods that allow stakeholders and local communities, or the society in general, to become increasingly more sustainable” (p. 9). I will clarify the details below.

Before explaining the details of ABAR, I mention art-based research and action research. Both of them are roots of the research strategy, which I follow this time (Jokela & Huhmarniemi, 2018, p. 12).

First, art-based research is research using art as a method of showing the research. Thus, the researchers do not have to be an artist. Moreover, this method’s use is not limited to the art field, but also the fields such as education and social science. In art-based research, art has mainly four aspects; collecting research materials, analysing research material, representing research results, and becoming a development subject (Jokela & Huhmarniemi, 2018, p. 17). According to Barone (2012, p. 49–51), the strategy of art-based research is mainly divided into five phases as follows. In the beginning, the researchers are predicting what to happen and next setting the potential themes or sub or tentative relationships. Subsequently, preparing for the final phases such as collecting data, analysing and arranging the information and then writing qualitative control. Finally, presenting the result.

Second, action research is an efficient research strategy to develop existing practice. It allows the researchers to evaluate and reflect on their work during the process of the research (Muratovski, 2015). Another characteristic of action research is that it is unnecessary to set a specific research question at the beginning of the research process. It enables the researchers to refine the question in the process. However, the initial issue should be relevant to the researcher's own problem or doubt (Muratovski, 2015). Muratovski (2015) also argues that action research can be associated with design practice, and the research outcome should promote social development. Jokela, Huhmarniemi, and Härkönen (2015, p. 439) also note that action research methods have applied in educational research; thus, it is familiar with art educators.

ABAR is a research strategy, which has the essence of the above two research strategies. It is beneficial when developing the “projects of art education, applied visual art, and contemporary art” (Jokela & Huhmarniemi, 2018, p. 9). The cyclical research process is one of the characteristics of this strategy. As the first step, usually, the researchers start with mapping about a place and a community. In this process, the researchers need to collect superficial information and deepen and substantial sources, such as narratives in the community and personal memory. Based on it, the researchers go to the next step. It is like identifying the possible project or artwork ideas and examining them. The repetition of trial and error makes the research topic clearer. Besides, during these researching and examining periods, it is crucial to involve the stakeholders and community members in the art-based action research. Thus, in this research strategy, the researchers do not

work alone. They need to work as a team or cooperate with the community. Hence, the share of aims and roles with all the active participants is another critical point here. The third step is the practice of the project or artwork. Usually, this process functions as data gathering. Documenting the process and receiving feedback from various people enables the researchers to head to the next step, the reflection. After the reflection, the researchers would come up with new questions and start another research (Jokela & Huhmarniemi, 2018, p. 14–19).

The similarity with the service design process is another critical aspect of ABAR. Jokela and Huhmarniemi (2018, p. 14) argue that they are similar regarding community or environment development using communal and interactive methods. “Inclusion, interaction, and a sense of community” are critical to conducting ABAR (Jokela & Huhmarniemi, 2018, p. 13).

4.3. Research process

I conducted the research based on ABAR. First, I started the process by reading the relevant sources and sorting the sources thematically, such as community art, cultural sustainability, creative and sustainable tourism. Then, I clarified the initial research topic and designed my first workshop to explore the local identity with the residents. After the workshop, I analysed the outcome with the other two co-organisers, and we ideated some services and artworks, which could develop from our workshop result. From the analyse outcomes I chose eco-printing and designed a workshop for international tourists. The pilot workshop invited the international students who arrived in Rovaniemi a few weeks before the workshop.

After the workshop, I analysed and reflected the outcome. Next, I will explain the detailed methods, which I used in the above process below.

4.4. Methods

a. Data collecting

During the two workshops I collected the research data by keeping notes in the entire preparing process such as a meeting with co-organisers to the reflection. Also, we recorded, took photos and conducted a survey to the participants during the workshop.

The first workshop named “Senses of the seasons”. It required approximately two hours to carry out the workshop. The venue was at the Galleria Napa, an art gallery hosted by the Artists Association of Lapland in Rovaniemi. I conducted the same workshop twice, and in total, 11 people, who have lived in Rovaniemi for more than two and half years, participated. I prepared a mapping that applied the customer journey map, one of the service design methods.

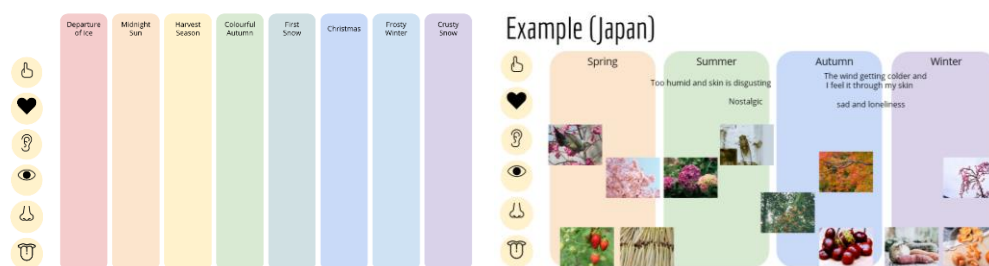


Figure 2: prepared mapping (Habaue, 2020) Figure 3: example of mapping (Habaue, 2020)

In the workshop, the participants filled the map with sticky notes. They could also write the word or draw a picture on it. After the mapping process, we talked about

the outcome together. During the process, I attempted to pull out various answers from the participants by asking a question about an unknown word and encouraging the participants to explain the details. It allowed us to gain profound insights and thoughts from the participants. When the participants came up with a new idea inspired by others' statement, they could add a new sticker note on the map. While I ran the workshop as a facilitator, another co-organiser took notes and recorded the dialogues. I sometimes also took a memo when I found significant statements from the participants. Another co-organiser took the photos. At the end of the workshop, we asked the participants to fill in a short survey. There were four questions in the form: open questions particularly about the summer season in Rovaniemi.

My second workshop, the eco-printing pilot, was also held at the Galleria Napa. I invited five international students to the workshop. I wanted to invite more, but due to the Covid-19 pandemic situation, it was not easy. The workshop took approximately two hours. To collect the data, I kept writing notes. During the workshop, I asked a friend of mine to take pictures. While carrying out the workshop as an organiser and teacher, I took notes to keep in mind some developing and successful points, and the participants' reaction. At the end of the workshop, I asked the participants to fill in a short survey, including six questions about the workshop's feedback.

b. Data analysis

We conducted "Senses of the seasons" workshop twice. After the second

workshop, we analysed the similarities and differences between them. In each workshop, we made a paper map with sticky notes. Thus, we integrated them once and examined the following objective enquiry.

- what the phenomena most of the participants mentioned
- which season most of the participants talked
- what the difference between the two workshops
(number of participants and their background)
- what the similarity between the two workshops

After explored the above questions, we started to discuss more subjective issues as follows.

- what kind of impression we got from the workshop
- what kind of similarity and difference we noticed

After this process, we moved on to the ideating process.

With the feedback survey and each of us reflection notes, we discussed and created some initial workshop and artwork ideas based on the outcome of the workshop. From the outcomes, I chose an eco-printing workshop idea and designed a pilot workshop by myself. After the pilot workshop, I reflected on the process and figured out the successful parts and the further development tips of the workshop. I will mention the both details in chapter 5.

4.5. My role in the research as a researcher, artist and myself

This research incorporates three different perspectives of me: as a researcher, designer and person. Firstly, as a researcher, I collected the data from the participants. The first workshop aimed to explore the local identity with the residents. In the workshop, I took part as a facilitator. I explained what I wanted to know and encouraged active participation. With other researchers, we analysed the collected data afterwards. Also, we brainstormed some service and artwork afterwards.

Secondly, as a designer, I designed my research process and the workshops. Tussyadiah (2014, p. 543–544) introduces that design has several definitions. Design as a plan is one of them. It indicates the process of producing a specific artefact or activity. Another mean of design is an action to ideate a product/ service and the outcome itself. Following this theory, my work carrying out the second workshop, eco-printing pilot, is also a design process.

Thirdly, my personal perspective also affects this research. To combine the researcher and facilitator-designer role enabled me to deepen the understanding of the research topic. In the first workshop, interacting with the local participants as a facilitator gave me new insight into Rovaniemi's culture. It also evoked new interest and empathy toward the city in me. In particular, empathy toward nature led me to the decision to carry out the eco-printing workshop. Jokela and Huhmarniemi (2018, p. 12) state that in ABAR, the researcher's participation in the community or project is significant. The experience also affects the research process.

5. “Senses of the seasons” and eco-printing workshop

5.1. Project aim and field research at the Galleria Napa

In this research process, I conducted two different workshops, “Senses of the seasons” and eco-printing. These workshops were part of the TaPaMa project. Thus, following the project’s aim, my workshops attempted to develop an art-based service for international tourists, particularly in the summertime. The whole TaPaMa project members started the development process from the workshops aiming to explore the partner galleries and museums. The artists, students, and representatives of the institution joined them. They understand the background, expectation, challenges, and surroundings of the gallery or museum through the workshop. Thus, it took place at each partner institution. After the place research, artists and students chose the gallery or museum where they wanted to work. Then they continued further development with the partner gallery or museum.

After joining all the research workshops, I chose the Galleria Napa as the place to conduct my research. The Artists Association of Lapland, founded in 1990, manages the gallery. The association aims to develop the working conditions and opportunities for the artists. The gallery’s location is on the edge of Rovaniemi city centre and across the Korundi, Rovaniemi art museum. Approximately 120 members belong to the Artists Association of Lapland, and most of them are from Lapland. The Galleria Napa aims to make an opportunity to promote those artists’ work. The gallery features a few artists and exhibits their artworks every few weeks due to the vision. The opening party takes place on the exhibition’s first

day, and anyone can join it. The events led by the featured artist also sometimes take place during the exhibition period.

The gallery also runs an artwork rental service and presents some artworks as an artist of the month at Korundi. There are some regular customers to visit the place. However, the Galleria Napa has a concern about how to expand customers to local people and international tourists. To achieve the mission, the Lappish artists' promotion, the gallery seeks to involve more people.

When the first visit the Galleria Napa, I hesitated to open the door for a moment, which was closed. Not only this gallery, in general, but also most of the art galleries make me pause to open because it seems not to welcome a person who does not tend to buy any artwork. Once I enter inside, usually I realise my concern proved unfounded. The Galleria Napa was as well. The inside was comfortable and even I felt some friendly atmosphere from the furniture and the layout. This experience contributed to me the idea of carrying out a workshop inside or outside of the gallery to attract the passing people and to get their attention to the place.

These the Galleria Napa's background and my impression of the gallery led me to carry out a workshop, which invites international tourists to space. The participants could get a touch of Lappish culture through the workshop organised by a local artist and the gallery's artworks.

Gallery Napa has the potential to become a touchpoint between the local artists and the people from outside.

5.2. Participants and the working process

The working team members at the Galleria Napa from the TaPaMa project's participants consist of a researcher and two students, one is from Art Education, and the other is from Arctic Art and Design programme. Also, the gallery manager, Miia Mattila, cooperated with us. Three of us, Tatiana Kravtsov as a researcher, Antti Jokinen as a student of Art Education, and I a student of Arctic Art and Design, had each initial workshop idea from the beginning. Our ideas had some common aspects such as nature-themed and small scale. Thus, we agreed on developing each workshop in cooperation with each other. In my first workshop, another student from Art Education, Annika Mäenpää, also joined as a co-organiser.



Figure 4: Habaue (2021) Participation map

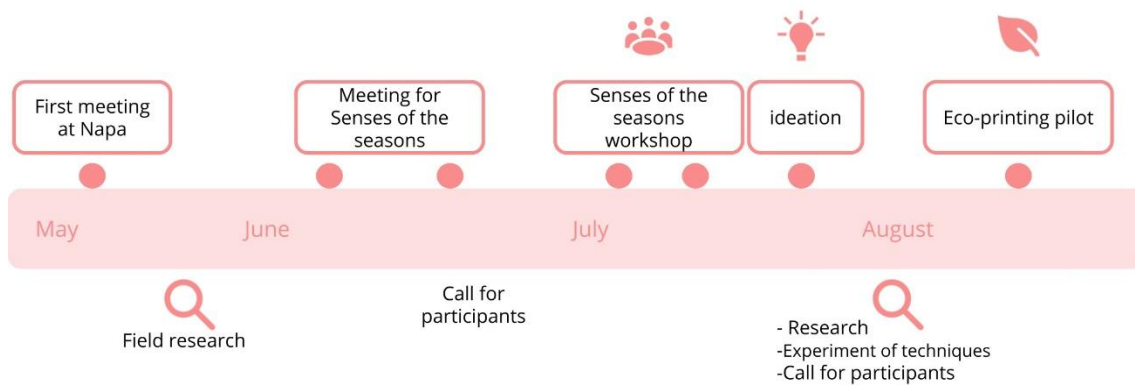


Figure5: Habaue (2021) Working process

In figure 5 the entire process according to my experience is showing. The highlight is “Senses of the seasons” workshops, which led me to the subsequent action. When I started this process, I never thought that I would come up with an eco-printing workshop. I did not have any assumption about the outcome, which I could gain from “Senses of the seasons” workshops. Starting the process with no assumption is essential in both the field of Service Design and Art-based research. Service designers do not know what kinds of outcome they will obtain until the middle of the research process. Through the interaction with stakeholders, they are getting to realise it (Penin, 2018). Barone and Eisner (2012, p. 49) note that the researchers recognise that they have infinite possibilities in the first phase of the art-based research process. It causes anxiety and expectation. My whole research process is one cycle action of ABAR.

Furthermore, I also referred to the double diamond design process shown in Figure 6 as this working process. This design process enables researchers and designers to explore deeply and widely. It divides the process into four phases:

discover, define, develop, and deliver (Design Council).

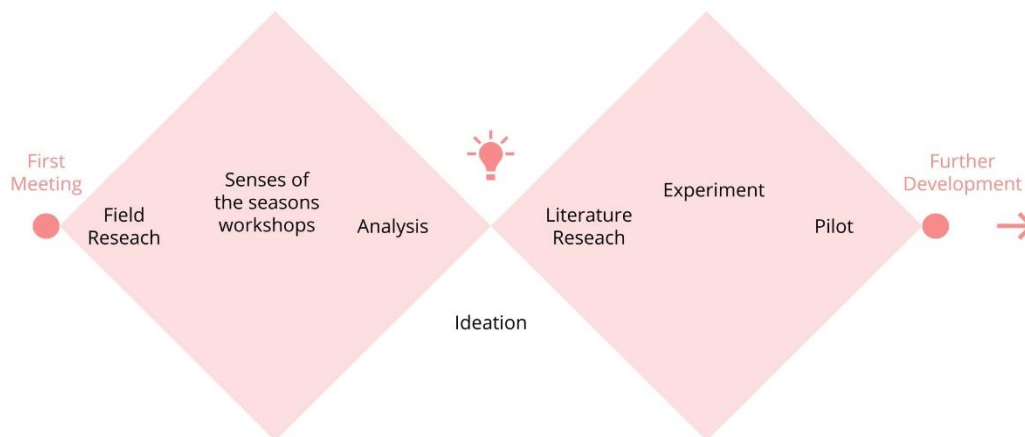


Figure 6: Habaue (2021) Double diamond design process

On 14th May 2020, the gallery manager and the three of us had the first meeting at the Galleria Napa. We presented our initial workshop idea and got some feedback from others. At this moment, I had only an idea, which I would like to talk about the season with the local people because the incident, which I felt uncomfortable by seeing snow melting, just happened a few days ago. Even yet, I did not decide if I conduct my workshop or focus on helping others. A week later, three of us went to the field research for the workshop near Rovaniemi church. There is a large pond next to the church, where various plants and flowers surround it. Thus, that was a suitable place to get inspired. We discussed each other's thought again and examined the plants, which might apply in our workshop. Then I asked how they feel the spring in Rovaniemi, what a specific feature is, and so on. After the meeting, I came up with the workshop idea of "Senses of the seasons", which invites the local people and makes a map to clarify how they see, smell, taste, hear, touch, and feel each season Rovaniemi. Thus, I

searched about the season in Lapland and found that they have eight different seasons. Each season has the name Departure of Ice, Midnight Sun, Harvest Season, Colourful Autumn, First Snow, Christmas, Frosty Winter, and Crusty Snow (City of Rovaniemi, n.d.). I decided to explore my question based on these eight seasons. I presented the initial idea to the other two people when we went to another forest research afterwards. Then I got some feedback from them.

Furthermore, Annika told me about her friend's experience when I talked to her. One of her friends comes from the southern part of Finland. When she experienced spring in Rovaniemi for the first time, it was different from the spring in her hometown, where is less snow and more plants at the moment. It made her feel like she skipped the spring. This story ensures that I conduct the further process. Then I presented it to Miia as well, and we all discussed the general schedule and the venue availability.

5.3. “Senses of the seasons” workshop

After the above process, my first workshop was named “Senses of the seasons”. Tanya and Annika decided to work with me for this workshop because it is relevant to their research topic. We had the first meeting in person on 11th June 2020. In the meeting, we discussed the schedule, venue, number of participants, and materials. Then we made a list to do and separated the tasks. About two weeks later, we met again. Then we made sure the details, for example, each other's role in the workshop. My role was a facilitator and taking notes when needed. Tanya had a role as an observer and recording the discussion and taking notes as well.

Annika's role was taking photos and translating what I talked into Finnish if it was necessary.

After the first meeting, we divided the tasks into two. One was to collect the materials which we would use in the workshop. Another one was to make a Facebook event page and call for the participants. We restricted the participants, who have lived in Rovaniemi for more than three years and who recognise themselves as a local. Due to the Covid-19 pandemic, we also set the number of people to under 10. We agreed on holding the workshop twice instead of the participant's number restriction. The dates were the 4th and 11th of July, 2020, to gather the data as much as possible. The advertisement was written in English and Finnish. We started calling for the participants about two weeks before the workshop on Facebook. At the same time, we also asked our local friends if they could take part in the workshop. One of my friends asked me if she could join even though she had lived for two and a half years, but she strongly recognises herself as the Rovaniemi local person. So, I willingly invited her to the workshop.

1st “Senses of the seasons” workshop



Figure 7-10: Mäenpää (2020) The first Senses of the seasons workshop

The first workshop took place on 4th July 2020. We invited four people. Two of them are from Finland, and others are from different countries. They have lived in Rovaniemi for more than three years, but nobody was born in Rovaniemi.

I started the workshop by introducing ourselves, the project, and the Galleria Napa to the participants. Then as the icebreaking, the participants introduce themselves to each other. After everyone finished talking, we moved into the mapping task. I explain the details of the task by showing the paper described the example of Japan. We put a large piece of paper on the table. On the paper, we drew the name of eight seasons in Lapland and the senses beforehand. We handed the pen and sticky notes to the participants and asked them to put any ideas on the map by demonstrating by myself. I also told them that even if their idea overlaps with

others, still put the sticky notes. We also would like to see what the overlapped phenomena are. First, I gave them 20 minutes for the individual work. During the work, participants talked to each other about Finnish's translation to English and the plants' name. Hearing these dialogues, I realised that there are some Finnish terms, which cannot translate into English.

After they finished the work, we started the discussion. According to Penin (2018), appropriate behaviours as a facilitator are being neutral and avoiding judgement. A facilitator's remark or behaviour should not influence the participant's decision. At the same time, other significant roles of the facilitator are to indicate the clear goals of the workshop, to keep the participants engage in the work, and to communicate with them constantly. Koistinen (2018, p. 71) also argues the importance of sharing the stakeholders' experience, story, and hope as well as ideas in the participatory design process. By encouraging the participants to talk about their backgrounds more, it enables them to bring out the tacit knowledge related to the topic. This approach would work to any type of workshop, including this workshop, to gather the qualitative data of the participant's experiences and thoughts. Thus, as a facilitator, I kept this knowledge in mind.

At the beginning of the discussion, I asked participants to add the new sticky note if they come up with a new idea inspired by others' remarks. First, I mentioned the departure of ice, the beginning of spring. Then we checked each sticky note from the left to right side of the paper. When I found something I could not get, I asked for a detailed explanation from the person who wrote it. When one person

remarked, I reflected it on the paper. For instance, someone put the mushroom on the colourful autumn season. However, one participant said it depends on the species, some of them we can pick up earlier, and others are even later. Which species we can pick up at the moment also tells us the seasons change. So, I added the arrows to extend the period.



Figure 11: Mäenpää (2020) First workshop's mapping outcome

After we finished the discussion, I asked to fill a questionnaire about midnight sun and harvest season. One of the TaPaMa's attempts is to develop the summertime service to encourage the tourists to come to Lapland even in summer, not only winter. That is why I wanted to collect specific data. On the form, there are four questions in English and Finnish. The questions are 1. What do you like the best in these seasons? 2. Do you know any crafts using natural materials related to these seasons? 3. What kind of activities do you do during these seasons? 4. Do you know a traditional myth or story related to these seasons? After they completed writing the form, we ended the workshop.

For the next workshop, we discussed below. First, some phenomena affect several

senses. For example, berries picking is touchable and also relates to the smell and taste section. It also covers a few seasons as well as mushrooms. Hence, we decided to announce that the participants can draw an arrow in such a case. In addition to that, some participants got confused about which season represent which month. So, we add the approximate months under each season's name on the paper.

Some participants were not easy to read the paper's written descriptions because the words were upside down. Thus, the large paper is put on the window next time. At last, the participants were not sure if they could write even negative aspects. I realised that one of the participants told me that she was unsure if she could write about the dirty snow by pet mess during the springtime we find a lot. Then, the instruction, the participants can write anything regardless of negative or positive, is also added.

2nd “Senses of the seasons” workshop

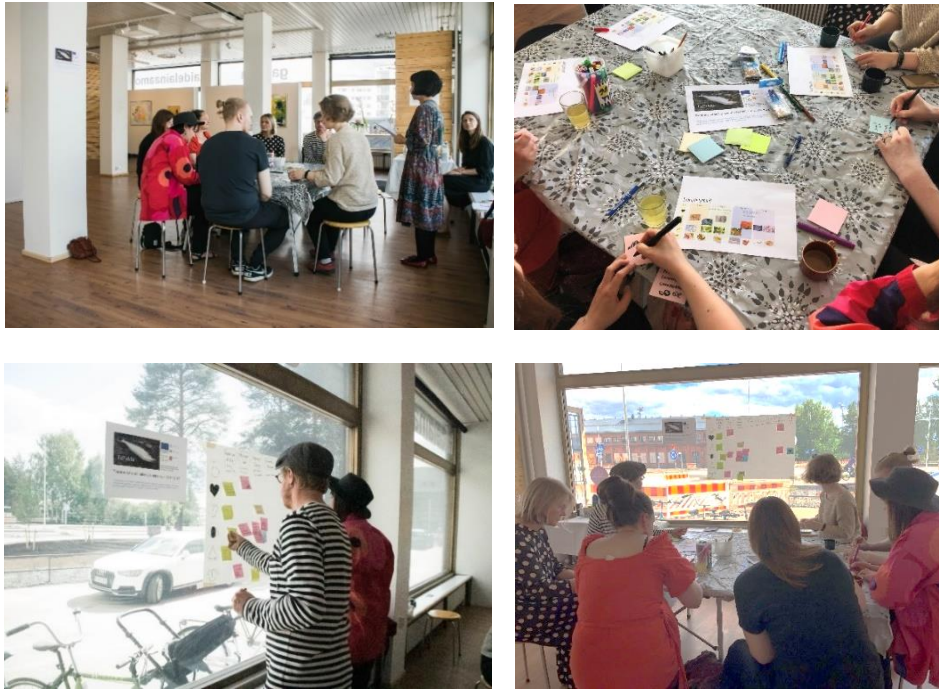


Figure 12-13(left): Mäenpää (2020) The second Senses of the seasons workshop

Figure 14-15 (right): Kravtsov (2020) The second Senses of the seasons workshop

The second workshop took place on 11th July 2020. We invited seven people. One of the participants is not from Finland, and the others are from Finland. In particular, some of them are originally from Rovaniemi. All of them have artistic backgrounds. The process was the same as the first one.



Figure 16: Habaue (2020) Second workshop's mapping outcome

Analysing after the workshops

After the above two workshops, Annika and I analysed the result and ideated the possible service and artworks inspired by the outcomes. Unfortunately, Tanya could not join the meeting, but she also sent us her insight afterwards, and we shared all the thoughts and insights.

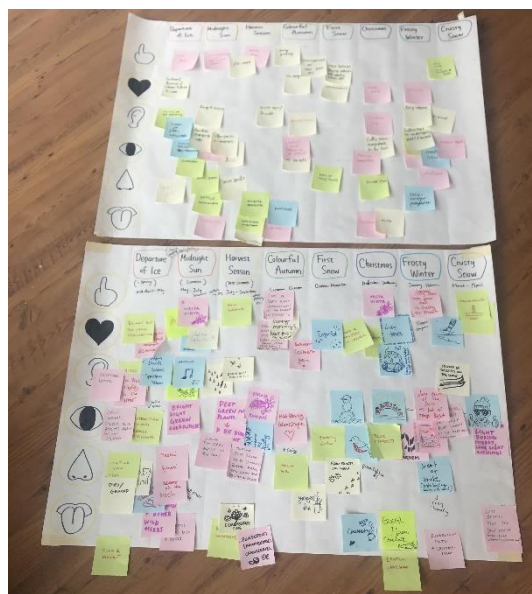


Figure 17: Habaue (2020) Comparison of the two workshop's mapping

First, we started to clarify the feature of each workshop. In the first workshop, the participants talked about specific plants and phenomena; in particular, they mentioned sight, smell, and taste rather than other senses. Between spring and summer, the discussion was the most active. In the second workshop, the participants also talked more about spring and summer than other seasons. The sight was the most remarkable sense on the map. The people also put their impression and thought, in particular, discussed the viewing and sky. As one of the exciting features, they used visual expression well.

Second, we discussed the difference and similarity between the two workshops. Regarding the participants, the number, backgrounds, and hometown are the main difference. For example, all the second workshop participants have an artistic background, although one of them in the first workshop is not. Also, we see the participants who were born in Rovaniemi only in the second workshop. The similarities are that they have lived in Rovaniemi for more than two and a half years and are familiar with the place. To clarify the difference and similarities in the outcome, we removed both papers' common answers at first.



Figure 18: Habaue (2020) First workshop's map without common answers



Figure 19: Habaue (2020) Second workshop's map without common answers

The first workshop's participants talked more objectively. Their sticky notes wrote

a specific term such as cold wind, silence, and freshness, even it includes their impression, on the one hand. The second workshop members discussed more subjectively, for example, blue moment and deep green in plants, on the other hand. As mentioned above, the people joining the second workshop talked about the sky and the particular viewing. They also used more Finnish language to describe some specific phenomena. Some terms to describe snow does not exist in the English language.

In contrast, the Finnish language has at least 40 terms related to snow. “Tykky” is one of the examples, and the participants in the first workshop discussed it. We also realised that some particular situations were discussed in both workshops, but the perspective was different. For example, “kimalteleva lumi” “hankikanto”: both are about glitter snow, but “hankikanto” focus on more action on the crust snow and crust snow itself, but “kimalteleva lumi” is just glitter snow reflected by sun or light.



Figure 20: Habaue (2020) common answers

Figure 20 results from extracting both papers' common answers and lining them

in spring (left side) to winter (right side). We also arranged similar topics in tandem. It results in berries and wild herbs, particularly nokkonen, which are the most mentioned subjects. In addition to this result, we realised that light is another significant phenomenon throughout a year in Lapland. Both workshops' participants discussed the extreme light in Lapland, such as "golden light" and "lot of orange light" in the frosty winter season. It also affects most of the phenomena discussed in the workshops, such as the change of snow condition, the emotion like cosy in wintertime, the northern light, and the plants. Extreme light, which is also known as polar night and midnight sun, is one of Lapland's most prominent characteristics and makes plants' growth faster, berries sweeter, and snow's reflection more beautiful in this area. Visitors might know the extreme light as knowledge. However, they would not know how local people feel, see, recognise, and experience viewing throughout a year and how the light affects their lifestyle strongly. Stephen (2018, p. 223) also demonstrates the strong relationship between the extreme light and the people's lifestyle in the Arctic region.

Finally, we brainstormed about the art-related services and works based on the above analysis as much as possible. The artwork or workshop with berries and other plants such as painting, dyeing, and drying are ideas. Also, meditation with nature sounds from different seasons was raised as another one. We also came up with an exhibition idea, which describes a year in Lapland with smell and sound. Workshop inviting the tourists in the forest is another possibility.

After this ideation process with Annika, I decided to carry out an eco-printing workshop pilot. Eco printing is one of the natural dyeing techniques, which transfers a plant's shape and colour into fabric or paper by steaming (Browning, 2020). Our initial idea was to hold a teaching workshop with the local plants in Rovaniemi. To make this decision, I also referred to the answers from the questionnaire. The participants' impression about summer is significantly positive, for example, golden light, beautiful plants, outdoor activities with friends. It made me slightly surprised. Recalling the summer in Japan, I have a negative impression as well as the positive one. Thus, I wanted to reflect on this positiveness at my workshop and share it with the people outside Finland. Also, some participants wrote about a myth about the midnight sun in Finland. On midsummer's eve, a woman collects seven different coloured flowers and sleeps, putting them under the pillow. Then she can see her future husband in her dream. I also got inspired by the story. Thus, I came up with the eco-printing workshop with local flowers and plants.

5.4. Eco-printing workshop

Since I decided to develop an idea of an eco-printing workshop for international tourists, I have examined the simplest and easiest way to conduct the process. First, I tried to contact the eco-printing professional in Rovaniemi, but unfortunately, I could not find anyone. Hence, I searched for the process from online and literature sources. After the brief survey, I figured out that the choice of fabric and mordant is the key.

Regarding the mordant, I had to consider the participants' health, in particular, to carry out the workshop inside. Alum, copper, and iron are famous as mordant materials. Iron and copper enable us to get darker colours and precise shapes results of plants on the fabric. However, they also contain toxins, and it was necessary to deal with them carefully (Browning, 2020; Feldberg, n.d.). Furthermore, I expected the colourful outcome, which is more suitable for the service in the summertime. Thus, I chose alum as mordant this time, which gives us the colourful result and the safest mordant (Dean, 1997, p. 24–26).

Regarding the fabric, I figured out that cotton and silk are suitable clothes for eco-printing (Browning, 2020; Feldberg, n.d.). However, I also realised the various fabric types even made from the same material, cotton 100 %, by the usage, such as kitchen towel and cloths.

Also, I came up with the questions in the process after the research. The one is if it is necessary for using a pipe and baking paper when steaming the bundle. The other is if I should leave the bundles overnight or unwrap soon after steaming.

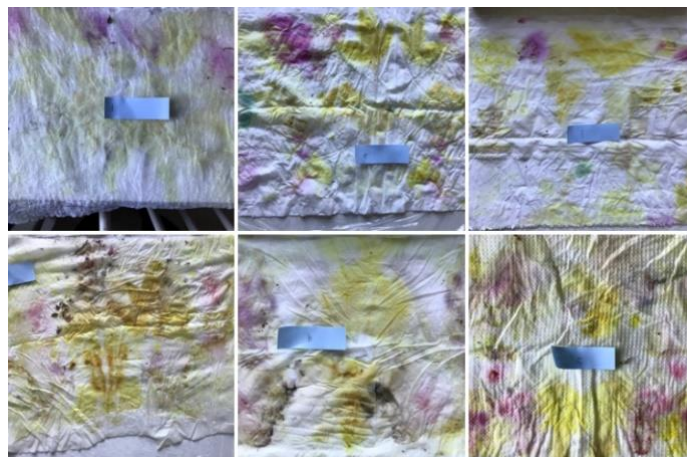
Thus, I experimented with all my concerns below.



Figure 21-23 Habaue (2020)
first examination of eco-printing

I experimented with six different fabrics: silk, cotton for the clothes, cotton for a kitchen towel, gauze cotton, off-white coloured cotton, and beige coloured cotton. In the first testing, I made a bundle of each fabric. All the bundles are with baking paper and rolled directly. I also prepared a bundle of beige coloured cotton with baking paper but rolled with a jam bin instead of a pipe. I unwrapped all soon after steaming. This experiment aims to figure out which fabrics are suitable to get a colourful result and if a pipe or any solid material is adequate to get a better outcome. As a result, I got interesting results from silk, kitchen towel cotton, and off-white coloured cotton. The silk one traced some leaves' shape clearly, and it was colourful. Bright red and pink were printed well on the kitchen towel cotton. It also showed some precise shape. On the off-white coloured cotton, I could find

the bright blue colour and cleared leave shape. The bundle of beige coloured cotton with a jam bin made the shape vague rather than the directly rolled bundles. Thus, I decide not to use a pipe when rolling a bundle.



(a is silk, c is kitchen towel cotton, e is off-white coloured cotton)

Figure 24: Habaue (2020) first eco printing's examination result

In the second experiment, I examined if the baking paper is helpful or not. I prepared two types of a bundle of off-white coloured cotton. One is with baking paper, and the other is not. When I rolled the fabric without baking paper, I put the plants on only half of the fabric and then folded it in two. In contrast, I put the plants on the whole fabric and covered it with baking paper and folded it in two and rolled. As a result, the half side of the fabric without baking paper got traced weakly rather than the other side. Thus, I decided to use baking paper and put the plants on the fabric's whole side.



Figure 25 Habaue (2020) examination result without baking paper

The third testing aims to figure out if leaving the bundle overnight affect the outcome. Hence, I prepared the bundles with the baking paper directly rolled. This time, only three fabrics, which got a great result in the first experiment, were tested. Then I compared the outcome with the first testing's results. After all, the silk and kitchen towel cotton got better results rather than the first testing one. In particular, I could find bright green precise shaped leaf printed on the silk.



Figure 26-27: Habaue (2020) final eco-printing examination

From those experiment process, I finalised the eco-printing procedure for the workshop. In addition to that, I also decided to use silk.

One of the biggest concerns in this process was calling for international participants. Due to the Covid-19 pandemic, it was not easy to involve many people in the inside activity. Thus, I decided the number of participants as five this time. Furthermore, finding international tourists was quite challenging at the moment. Thus, I called for the international exchange students of the University of Lapland, who just arrived in Rovaniemi a few weeks before the workshop. I posted on the international students' group on Facebook and found the participants.

My initial idea of the workshop was going to the church area with the participants, picking up the plants together, and then printing on the fabric at the Galleria Napa. However, the unsureness of weather and the time management was a concern for me. In addition to that, I wanted the participants to get a satisfactory outcome. During the experiments, I also realised that some plants work well, but others are not. Hence, this time I decided to collect flowers and plants by myself in advance. After all, I designed and carried out an eco-printing workshop below.

The pilot of eco-printing workshop

On 22nd August 2020, the workshop took place at the Galleria Napa. The five participants came to the place for the first time. Before the workshop started, I recommended walking around the gallery for them. I prepared all the natural materials except blueberries in the morning. Blueberries were picked up a few weeks ago in the forest in Rovaniemi. Also, I cut silk fabric in an about 50 cm square shape and hemmed them in advance.



Figure 28-29: Jokinen (2020) flowers used in the pilot workshop

First, I explained the project aim and the gallery. Then the general idea about eco-printing was shared with the participants. They also introduced themselves to each other. After that, we started the eco-printing process. I introduced the procedure briefly at first. Then they started to create their scarf fabric. I told some tips I gained from my experiments; however, I did not restrict their creation.

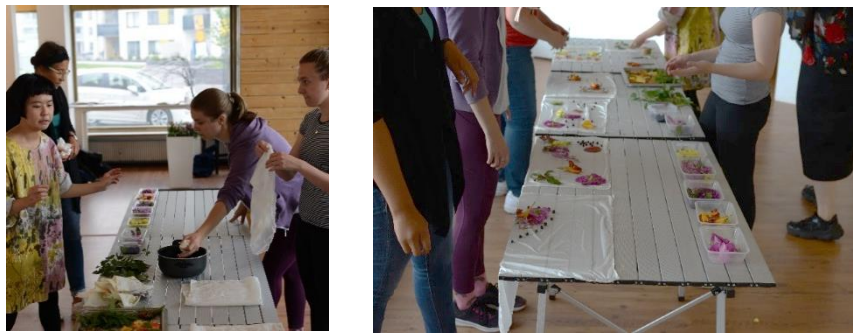


Figure 30-31: Jokinen (2020) eco-printing pilot workshop

After putting the plants and flowers on the fabric, the next step is to roll the fabric and put them in the bamboo steamer. I made an arrangement not to mix up the participants' bundles. It took about 90 minutes to steam the bundles.

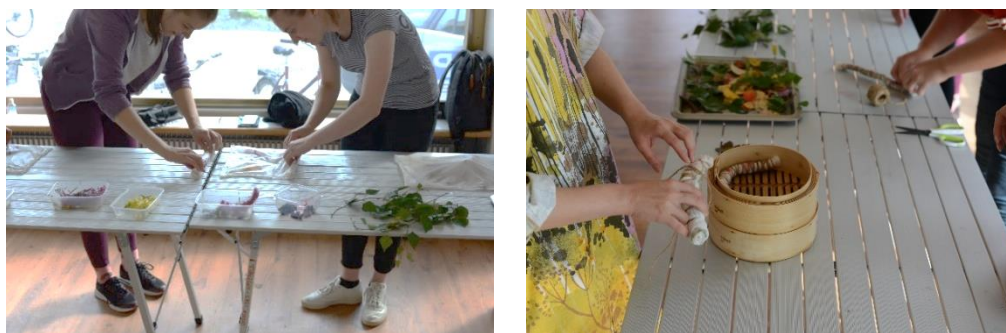


Figure 32-33: Jokinen (2020) eco-printing pilot workshop

While steaming the bundles, I introduced the *furoshiki*, Japanese traditional wrapping cloths. When I was thinking about the appropriate fabric's size for this workshop, it reminded me of the traditional way to use the cloths. In Japan, people carried around a specific size of cloth in daily life decades ago. Then, if a bag is necessary suddenly, they wrapped the product with a handy cloth. It is also helpful on behalf of wrapping paper. There are several ways to wrap different type of products, such as a box and a bottle. Nowadays, the value is getting reassessed in terms of eco and recycling. Thus, introducing *furoshiki* came to mind. It might be helpful for the participants to utilise the printed fabric even after the workshop. I demonstrated two basic wrapping ways to them and handed them the instruction paper. Also, I encouraged them again to see around the Galleria Napa. Offering the space with some snacks and drinks also helped them interact with each other, which would help the people arriving in a new place. According to Richards and Wilson (2006, p. 1220), moreover, it is significant that encouraging the participants to use their own narrative and imagination to develop their creative experiences in creative tourism. Providing too much information and restricting their creation are not recommended. Thus, during the whole workshop process including this break time, I was unsure how much I can interact with them and

what kind of information about the eco-printing and Rovaniemi I can provide them. It made me hesitate to talk with them except informing the necessary knowledge. Even though the dialogue between the service provider and the participants was also a significant point (Huhmarniemi et al., in press).

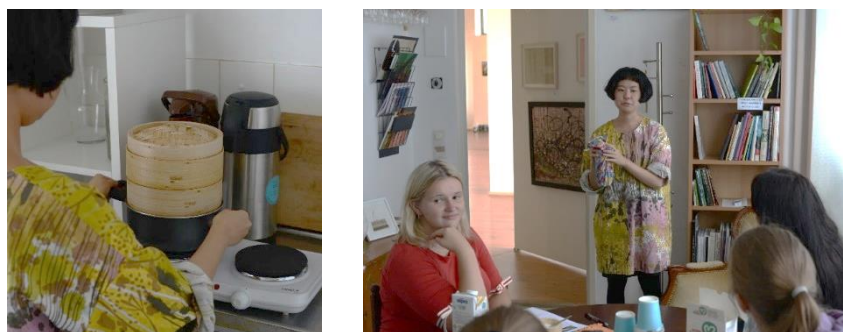


Figure 34-35: Jokinen (2020) eco-printing pilot workshop

After 90 minutes, we gathered again around the working table, and I showed my fabric as a sample. I told them that cooling overnight makes the result more secure. Then all of them chose to open the following day and brought each bundle to their home.



Figure 36-37: Jokinen (2020) eco-printing pilot workshop

At the end of the workshop, I asked them to submit the questionnaire, which I handed in while waiting for the fabric to steam. It is about the feedback of the

workshop. In the paper, there are six questions. 1. Did you know about eco printing before the workshop. 2. How was the workshop? Circle the number (number selection) 3. Do you think eco printing is one of the sufficient ways to touch the part of locality or culture in Rovaniemi? 4. If you do eco-printing next time, what do you want to dye (e.g. postcard, T-shirt, bag, etc.)? 5. Are you interested in eco-printing in a different season (e.g. dyeing with mushroom and yellow leaves in autumn, etc.)? 6. Any comments, if you have.

I also asked them to send me a picture of their outcome before they leave.

The outcome of eco printing

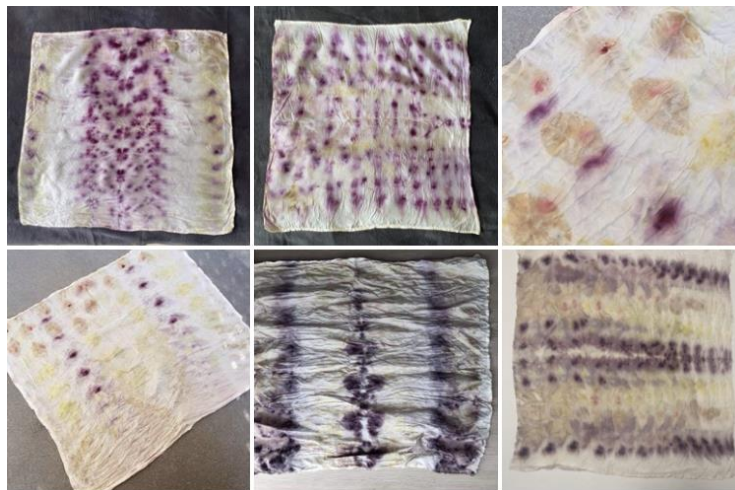


Figure 38: Hylton, Schneegans, Smith, Hadwin, and Beuttner (2020) participants' work

After the workshop, I received a printed fabrics picture from each participant. Each of them got a different result even though the blueberries' colour looks very strong. The students also gave me a positive comment, which was very helpful. It ensures that eco-printing is a practical activity to introduce Rovaniemi's nature as part of the culture to tourists.

6. Discussion

6.1. Natural phenomena as part of local identity

Natural phenomena, particularly the senses of the seasons in this research, can be part of local identity. Rovaniemi is a tourism city, which is famous for Santa Claus and other winter activities at the moment. However, some of the tourism services are not relevant to the authentic tradition but currently popular activities for tourists. From the point of view of sustainable tourism, those activities might not survive for a long time due to the locals preferring more authentic culture, which one of the critical factors to develop sustainable tourism (Piekaz & Callanan, 2013, p. 160–161).

Identifying the local identity is the first step in order to develop a sustainable service. However, defining the local identity is not a simple task nowadays. The interactivity between cultures and people are increasing everywhere in the world, including Rovaniemi, Lapland. The people living in this area have different religion, origin, nationality, and other backgrounds. Thus, featuring only a few of them also does not represent the Rovaniemi culture. However, all of them live in a place influenced by the extreme light and cold weather. This kind of environment also affects their daily life, and it would construct part of their local identity based on the place-identity's concept. I explored the relationship between the Rovaniemi people and nature through my workshop "Senses of the seasons". It strengthens the idea that specific natural phenomena are part of the local identity of the residents of Rovaniemi.

During the workshop, I saw that the participants had empathy with each other, such

as how they feel in the wintertime and how they see the sunlight and the viewing of the sky. We could find some common answers from two different groups' outcome. This result (Figure 39) proves that the residents have specific common knowledge about Rovaniemi's natural phenomena. However, most of the participants who joined these workshops have an artistic background. Thus, collecting more data from people with different study and work backgrounds would be necessary to secure this result for the future.

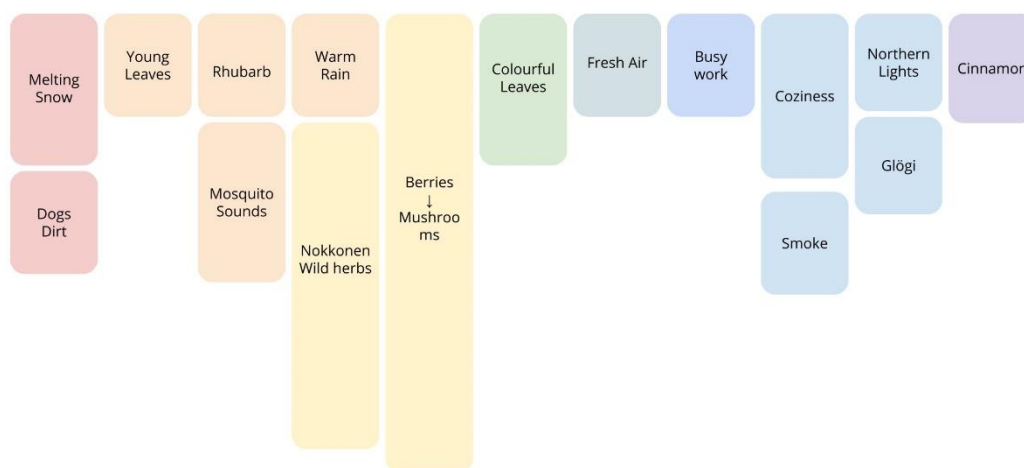


Figure 39: Habaue (2021) natural phenomena discussed in Senses of the seasons workshop

Moreover, as already mentioned in Chapter 5, both participants talked about the extreme light affecting most Lapland phenomena. As Stephen (2018, p. 223) argues, it strongly connects to their daily life. It is not only social issues such as the short term of growing season and the sparse population but also personal feeling and value. However, the strong connection between the residents and nature would not occur anywhere. The unique environment of Lapland enables it to strengthen.

6.2. Development of art-related service connected to local identity

Community involvement and the dialogue with all the stakeholders are the critical aspects to develop and sustain a cultural tourism service. Through my research, I attempted to clarify the local identity of the residents of Rovaniemi with them and to develop an art-related service. From the literature reviews, I clarified the community involvement and the dialogues with all the participants are the key facts to develop creative and sustainable tourism service. Thus, I practised my workshops following the theories. The following is my result.

First, community involvement is necessary for all the relevant field to my research, community art, cultural sustainability, creative tourism, and sustainable tourism. In particular, active participation was the key, bringing them into the centre of the decision-making process. According to Piekaz and Callanan (2013, p. 160) and Kugapi et al. (2020, p. 81–82), involving the local people in the planning process is necessary if the tourism is relevant to the local culture from the point of view sustainable tourism. In addition to that, revitalisation is essential to achieve cultural sustainability. It means to understand the place deeply, not only about the history but also individual experience and other sources which give new value to the place and people (Huhmarniemi & Jokela, 2020, p. 614). Community involvement is also necessary for this process. Without the dialogue with local people, the researcher cannot research the place profoundly. My approach to exploring the local natural phenomena with the residents comprise these theories.

Regarding community art, moreover, it is essential to clarify who the local people are.

In this research, the definition of local identity consists of the concept of place-identity, which focus on the sense of belonging who lives in the place. Thus, it enables to involve anyone who lives in Rovaniemi for a while even for the further research.

However, after gathering the data from the participants, I practised the ideation and developing part alone. Piekaz and Callanan (2013, p. 162) argue the community identity is one of the critical factors to ideate the service. In many community art projects, the community members may participate in both processes. After ideating the eco-printing workshop idea, I did not make sure if the local people favour it or not. Actually, I had a plan to carry out the workshop for the local people and get feedback from them. Due to the Covid-19 pandemic, the plan was cancelled. However, when looking for the eco-printing pilot participants, some Finnish friends got interested in it and asked me if they could join. When preparing the workshop at the Galleria Napa, some Finnish customers, who visited the gallery, also asked me what I was doing and if they could participate. These experiences gave me confidence that the local people advocate the eco-printing workshop. Also, I realised that if the local people favour the service, it is also possible to arrange it to provide them. A tourism service, which can expand the target customers, would be beneficial for the service providers as well, particularly in a vulnerable industry such as tourism.

Community involvement in the whole process to develop a service is imperative for sustainable tourism. It was challenging to figure out if it contributes to the regional development in this research. However, I realise the involvement is considerably helpful to investigate the place in depth, and it gives the researcher and developer the

confidence to move on next step.

Second, the dialogue is another significant aspect. From the point of view of sustainable tourism, the dialogue with the stakeholders is necessary on the one hand. On the other hand, dialogue with the participants is essential regarding creative tourism.

In my research, the stakeholders meant the local people and the Galleria Napa. If developing this service in the future, more people would be involved, such as those from the tourism sector and other relevant people. I started this research from the place research about the Galleria Napa and Rovaniemi. On the basis of understanding the framework, I presented my further research idea and agreed to carry out the workshops at the Galleria Napa. Then, to profoundly explore the place, I invited the people and held “Senses of the seasons” workshop. During the workshop, there were a dialogue between me, other co-organisers, and the participants. This dialogue is sufficient to achieve the purpose of the dialogue for sustainable tourism, understanding their culture and building a relationship to design the service (Kugapi et al., 2020, p. 83–84). To sustain this service, however, this is not enough. Continuing the dialogue is also necessary, referring to Levonen-Kantomaa and Korkalo’s article (2013, p. 132–133) about a long-term community art project, but this applies to any community-based service or project.

From the perspective of creative tourism, the dialogue with the participants is an essential aspect of the service (Huhmarniemi et al., in press). In theory about

participatory art, the dialogue is meaningful when the participants, who have a different purpose, create an artwork or practice an activity together (Matarasso, 2019, p. 82–83). Through the dialogue in the process, they will achieve an outcome together, giving them certain satisfaction (Matarasso, 2019, p. 83). Numerous dialogues also help make appropriate power-relations between the host and the visitors (Huhmarniemi et al., in press). In the eco-printing workshop, I understood the importance profoundly. The participants' purpose in joining the workshop was no idea for me. Thus, I wondered what they expected me to explain, how much I should talk with them, and so on during the workshop. After the workshops, I got the feedback to develop more information about the background, culture, and technique. As my self-reflection, I also noted that more interaction with the participants was necessary for me. I should have had the confidence to talk about what I had done to the participants. Huhmarniemi et al. (in press) also indicate that creative tourism enables the participants to understand culture and diversity profoundly.

7. Conclusion

This research explored how to develop an art-related service connected to local identity in the context of Rovaniemi, Finnish Lapland. Based on ABAR research strategy, I conducted the theoretical investigation and the practice of two different workshops. The data collected by the workshops were the profound tacit knowledge about natural phenomena, which the local people in Rovaniemi have, and the exploration result about the resident's involvement and the dialogues with all the participants in the service developing process. The data was analysed by discussing with the literature sources and the dialogues collected in the workshops. It can be concluded that the residents' involvement and the dialogues in the development process are of utmost significance to develop a tourism service. This study also widens our understanding of natural phenomena as part of local identity, particularly in Arctic areas, such as Rovaniemi in Finnish Lapland.

The journey of this study started from figuring out the definition of local identity. Local identity is an immense topic. It is not just an impression about the place but a distinctiveness of the city or town referring to the backgrounds and other elements. Thus, revealing a specific local identity is not easy because Rovaniemi is a city where numerous people with diverse backgrounds live together. Even if showing a specific group's culture or history, it is not all about Rovaniemi.

Hence, in this research, I focused on the concept of place identity. It argues that identity is an assemblage of many aspects of a person. The sense of belonging to a place can also be part of the identity regardless of relating to the person's root or origin. The meanings and roles of place identity are diverse and discussed across the various

disciplines. However, one of the roles contributes to community development. Thus, it could be understood as part of local identity. Moreover, place identity's concept enables to involve anybody who has belongingness to the place.

Rovaniemi in Lapland is a place surrounded by the nature. The nature environment strongly affects the residents' lifestyle. Thus, in this research, I decided to explore if the natural environment and natural phenomena can be part of the local identity of the residents of Rovaniemi, based on the place identity theory. In particular, the sense of the seasons, inspired by my own experience in Rovaniemi and Japan, became the centre of the examination.

Based on the above concept, subsequently, I investigated the main topic, a service development based on the community identity. To clarify this question, I referred to the theory of community art, cultural sustainability, creative tourism, and sustainable tourism. These theories gave me some insights to develop an art-related service: the importance of community involvement and dialogues with all the stakeholders in the developing process. Thus, I attempted to practice by carrying out two different workshops.

The first workshop, "Senses of the seasons", aimed to clarify if the natural phenomena can be part of the local identity of the residents of Rovaniemi and what kind of phenomena they are. Through the workshop, I uncovered some natural phenomena strongly connected to their daily life. On the grounds of the outcome, I ideated an eco-printing workshop, which could be a tourism service based on part of the local identity

of the residents of Rovaniemi.

In the second workshop, a pilot of eco-printing workshop reinforced the importance of the dialogues between the host and the participants.

On the basis of the literature research and the data from the workshops, I discussed my research topic. Following are my statements:

First, the concept of place identity is also effective as part of local identity to develop a cultural and art-related service. In particular, in Rovaniemi, some natural phenomena are strongly connected to the local people's life. However, the unique environment of Lapland enables to strengthen a connection between the residents and nature. Moreover, further data collecting from various people in Rovaniemi would be necessary to secure the research result.

Second, this research practice reinforced the importance of community involvement and the dialogues with all the participants in developing a cultural and sustainable tourism service.

The local people's active participation in the planning process to develop a project or service is significant from the point of view of community art and cultural sustainability. "Senses of the seasons" workshop comprised these theories. In fact, it enabled me to understand Rovaniemi's nature profoundly and helped me to ideate another workshop's idea. However, community art and sustainable tourism require the residents' participation in all the developing process. The exceptional situation of the Covid-19 pandemic did not allow me to examine it in this research.

The dialogues with the stakeholders are necessary for almost the same reason as community development. It is helpful to develop a service cooperating with the local people. Furthermore, the dialogues with visitors are another significant aspect of creative tourism. The outcome of the pilot of eco-printing workshop taught it to me.

Recommendations for further research

This research aspires to encourage other service providers in a local area willing to develop a sustainable and cultural service with the residents. It would also be helpful for other artists and crafters who would like to develop an art-related service connected to authentic local culture. This study also aims to define what local identity is in the current society, where the interactivity between people and culture are promoted. There are some questions for further research, such as how to sustain the ideated service with the local people, how to develop it by involving more comprehensive stakeholders, and how the service fascinates more tourists, who have various purposes and expectations. I sincerely believe that tourism would be beneficial for both visitors and residents and contribute to community development in terms of the environment and long-term economy.

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